

# SONATINE

nach dem Quintett: *Wie Basilio! Ha was seh ich,*  
aus der Oper:

## Der Barbier von Sevilla

R O S S I N I

für das Pianoforte zu vier Händen  
eingearichtet von  
**A. DIABELLI.**

*N<sup>o</sup> 34 der vierhändigen Sonatinen.*

*N<sup>o</sup> 1841.*

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*Pr. 10 gr.*

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Andante sostenuto.

SECONDO.

SONATINE.

Handwritten musical score for a sonatine, second movement, in D major, 2/4 time. The score consists of five systems of two staves each. The first system is marked 'f' and 'pp'. The second system is marked 'f', 'p', and 'pp'. The third system is marked 'f' and 'p'. The fourth system is marked 'pp'. The fifth system is marked 'sf' and 'sf'. The score includes various musical notations such as notes, rests, and dynamic markings.

Andante sostenuto

PRIMO.

SONATINE.

This is a handwritten musical score for a piece titled "SONATINE." The tempo is marked "Andante sostenuto" and the first system is labeled "PRIMO." The score is written for piano, with a treble and bass staff joined by a brace. The key signature has two sharps (F# and C#), and the time signature is common time (C). The piece begins with a forte (f) dynamic. The first system contains several measures of music, including a trill (tr) in the right hand. The second system continues the melody with more complex figures. The third system features a piano (p) dynamic marking. The fourth system shows a return to forte (f) with a trill (tr) in the right hand. The fifth system concludes with a "leggier:" (lighter) tempo change and a sf (sforzando) marking. The score is written in a clear, elegant hand, typical of 19th-century musical notation.



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SECONDO.

First system of musical notation, measures 1-4. The music is in D major (two sharps) and 4/4 time. The upper staff features a series of chords and eighth-note patterns, with dynamic markings *sf* (sforzando) at measures 1, 3, and 4, and *p* (piano) at measure 2. The lower staff provides a bass line with eighth notes and rests.

Second system of musical notation, measures 5-8. Measures 5 and 6 are marked *Moderato.* and feature a *f* (forte) dynamic. Measures 7 and 8 are in 2/4 time and marked *p*. The upper staff has a melodic line with slurs, while the lower staff has a rhythmic accompaniment.

Third system of musical notation, measures 9-12. The music continues in 4/4 time. The upper staff has a series of chords and eighth-note patterns, while the lower staff has a bass line with eighth notes and rests.

Fourth system of musical notation, measures 13-16. The music continues in 4/4 time. The upper staff has a series of chords and eighth-note patterns, while the lower staff has a bass line with eighth notes and rests.

Fifth system of musical notation, measures 17-20. Measures 17 and 18 feature triplets in the upper staff. Measures 19 and 20 are marked *f* and *p* respectively. The upper staff has a melodic line with slurs, while the lower staff has a rhythmic accompaniment.

P R I M O

This image shows a page of musical notation for a piano piece. The music is written on five systems of staves, each with a treble and bass clef. The key signature is two sharps (F# and C#), and the time signature is 2/4. The piece is marked "PRIMO" at the top. The notation includes various musical elements such as notes, rests, and dynamic markings like "loco", "ga", "sf", "pp", "Moderato", "f", "cres - cen do", and "tr". There are also fingerings indicated by numbers 1 through 6. The page number "5" is visible in the top right corner.

SECONDO.



Allegro.



V.S.



PRIMO.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It begins with a piano (p) dynamic marking and contains a series of rapid, sixteenth-note passages. The lower staff is in bass clef with the same key signature and contains a corresponding bass line with similar rhythmic patterns.

The second system of musical notation also consists of two staves. The upper staff continues the rapid sixteenth-note passages. The lower staff features a more melodic line. The system concludes with the instruction "sempre staccato." and "Cadenza ad lib:" written above the staff. A trill (tr) is indicated on a note in the upper staff.

Allegro.

The third system of musical notation begins with the tempo marking "Allegro." and a 3/8 time signature. The upper staff contains a series of eighth-note passages, while the lower staff has a more rhythmic accompaniment. The system ends with a fermata over a note in the upper staff.

The fourth system of musical notation consists of two staves. The upper staff features a series of eighth-note passages, and the lower staff provides a rhythmic accompaniment. The system concludes with a fermata over a note in the upper staff.

The fifth system of musical notation consists of two staves. The upper staff contains a series of eighth-note passages, and the lower staff provides a rhythmic accompaniment. The system concludes with a fermata over a note in the upper staff.

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## SECONDO.

sempre staccato. *p* cres - cen - do *f*

*p*

*p*

*p*

cres cen do *f*

*ff*



PRIMO.

8a

sempre staccato.

mf f

cres - cen - do f

8a loco

ff

# INHALT. dieser Sammlung vierhändiger SONATINEN.

N <sup>o</sup> 1. Sonatine	nach der Cav: Frag' ich mein beklommen Herz,, aus der Oper: Der Barbier von Sevilla, von Rossini	Pr: 8 <sup>gg</sup>	N <sup>o</sup> 24. Sonatine	von Rossini	Pr 8 <sup>gg</sup>
" 2. ———	nach der Rom: Ich war wenn ich erwachte,, aus der Oper: Des unterbr: Opferfest, von Winter	" 6 "	" 25. ———	nach der Cav: Sieh' schon der Mor- genröthe,, aus der Oper: Der Barbier von Sevilla, von Rossini	" 8 "
" 3. ———	nach dem Duett: Wenn mir dein Auge strahlet,, aus dersel- ben Oper	" 8 "	" 26. Sonat:	nach der Cav: Wird sie getreu mir bleiben,, aus der Oper: Richard und Zoraide, von Rossini	" 8 "
" 4. ———	nach der Cav: Ich bin das Factotum,, aus der Oper: Der Barbier von Sevilla, von Rossini	" 8 "	" 27. Sonat:	nach beliebte Themas der Oper: Der Barbier von Se- villa, von Rossini.	" 8 "
" 5. Zwei Sonatinen	nach 2 Romanzen aus der Oper: Zemire und Azor, von Spohr	" 12 "	" 28. ———	nach dem Bollero: Ognor più tenero // In meine Liebe soll etc. v. Carafa	" 8 "
" 6. Bolleros	aus der Oper: Der Barbier von Sevilla, von Rossini	" 8 "	" 29. ———	nach der Cav: Alla Polacca: Non nò per me non fa // Nein, nein, nie werd' ich's wagen etc. von Carafa	" 8 "
" 7. Sonatine	nach der Cav: Was ich oft im Traume sah,, aus der Oper: Die diebische Elster, von Rossini	" 14 "	" 30. ———	nach der Favorit: Arie: Che ascolto // Was hör ich etc. aus der Oper: Othello, von Rossini	" 8 "
" 8. ———	nach der Cav: Höre mich, o kehre wieder,, aus der Oper: La Donna del Lago, von Rossini	" 8 "	" 31. ———	nach dem Duett: Schönes Mädchen wirst mich hassen etc. aus der Oper: Ippolito, von L. Spohr	" 10 "
" 9. Leichte Stücke	aus der Oper: der Freischütz von C. M. v. Weber	" 8 "	" 32. ———	nach dem Duett: Also ich, meinst du es wirklich,, aus der Oper: Der Barbier von Sevilla von Rossini	" 8 "
" 10. Sonatine	nach der Cav: Komm in meine offenen Arme,, aus der Oper: La Gazza ladra, von Rossini	" 8 "	" 33. ———	nach dem Finale des ersten Actes aus derselb. Oper	" 8 "
" 11. ———	nach der Schluss: Polacca aus der Oper: Der Barbier von Sevilla, von Rossini	" 8 "	" 34. ———	nach dem Duett: Strahlt auf mich der Blitz des Goldes,, aus derselben Oper	" "
" 12. ———	nach der Cav: Dieser Plan ist unvergleichlich,, aus der Oper: La Gazza ladra, von Rossini	" 8 "		nach dem Quintett: Wie Basilio! ha was seh ich! aus derselben Oper	" 10 "
" 13. ———	nach der Schluss: Polacca: Von sanften süßen Schlägen,, aus der Oper Tancred, von Rossini	" 8 "			
" 14. ———	nach der Cav: Duld' o Herz,, aus der Oper: Italiana in Algeri, von Rossini	" 8 "			
" 15. ———	nach dem Duett: Wohlan zum Angedenken,, aus der Oper: La Gazza ladra, von Rossini	" 8 "			
" 16. ———	nach der Introduction: Schöner Tag sei uns willkommen,, aus derselben Oper	" 8 "			
" 17. ———	nach dem Trinklied: Stosset an, lasst uns trinken,, aus derselben Oper	" 8 "			
" 18. ———	nach dem Terzett: Die Gottheit beschütze dich,, aus derselben Oper	" 8 "			
" 19. ———	nach der Arie: Wenn Siegeslieder schallen,, aus der Oper: Das unterbr: Opferfest, von Winter	" 8 "			
" 20. ———	nach dem Duett: Einst wird wohl der Tag erscheinen,, aus der Oper: La Gazza ladra, von Rossini	" 8 "			
" 21. ———	nach der Cav: Nach so viel Leiden,, aus der Oper: Tan- cred, von Rossini	" 8 "			
" 22. ———	nach dem Favorit: Bolleros: Ich Veilchen lebe noch im nie- dern Moose,, von Piantanida	" 8 "			
" 23. Zwei Sonatinen	nach der Cav: O Gott hab' Mitleid,, und nach der Arie: Ich fühl' von heißer Liebe,, aus der Oper: Othello,				